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CLEVELAND MUSEUM OF ART

and the music only, the object. An occasional string quartet concert might supplement the regular recitals. In any event we should try to have the same music played several times so that our audiences might become familiar with it. And it would be wise to keep out of the Museum the atmosphere of the virtuoso.

These plans, if properly carried out, would make of the Museum a place where all the people could join together in a common activity. They would become more intimately a part of the institution. They would learn what music really is; music would become a sociological factor in the city; it would educate the people, and it would help to eliminate racial and social distinctions.

What an inspiring thing it would be to sing with hundreds of others in so noble a place! How splendid the setting! Surrounded by forms of beauty, the people could make new and delicate music-forms go echoing through the great halls. We might make of the art a solvent; we should get away from the artificiality that often surrounds it; we should learn to love it simply and naturally.

The war has brought a tremendous awakening to the value of music. The world is aghast, and civilization is trembling in the balance. There is little solace in material things, but ideals are aglow—as they always are when material things fail us. We are turning naturally for solace and for inspiration to the most idealistic thing we know. "The meaning of song goes deep," says Carlyle; "Music takes us to the edge of the infinite," he tells us. Let us so use it that it will be all these things to us. Let us claim our heritage. Let us no longer keep it as an expensive exotic, but make it minister to our real needs.

MAY AND JUNE EXHIBITIONS

In Gallery IX is shown the very important exhibit of etchings by Rembrandt from the J. Pierpont Morgan Collection referred to in the April *Bulletin*. During May these will be hung in chronological order, and during June they will be grouped by subjects, following the Bartsch catalogue numbers.

In Gallery X the Fifth Spring Exhibition of The Cleveland Society of Artists opened on May 8 and is of unusual interest. This is to be followed in June by the joint exhibit of medals by Theodore Spicer-Simson and paintings by Henry Caro-Delvaile.

In Gallery XI the exhibit of etchings loaned by local owners is followed for May by the exhibit of The Chicago Society of Etchers, which gives place during June to the work of Rudolph Ruzicka, one of the most original of modern wood-engravers.